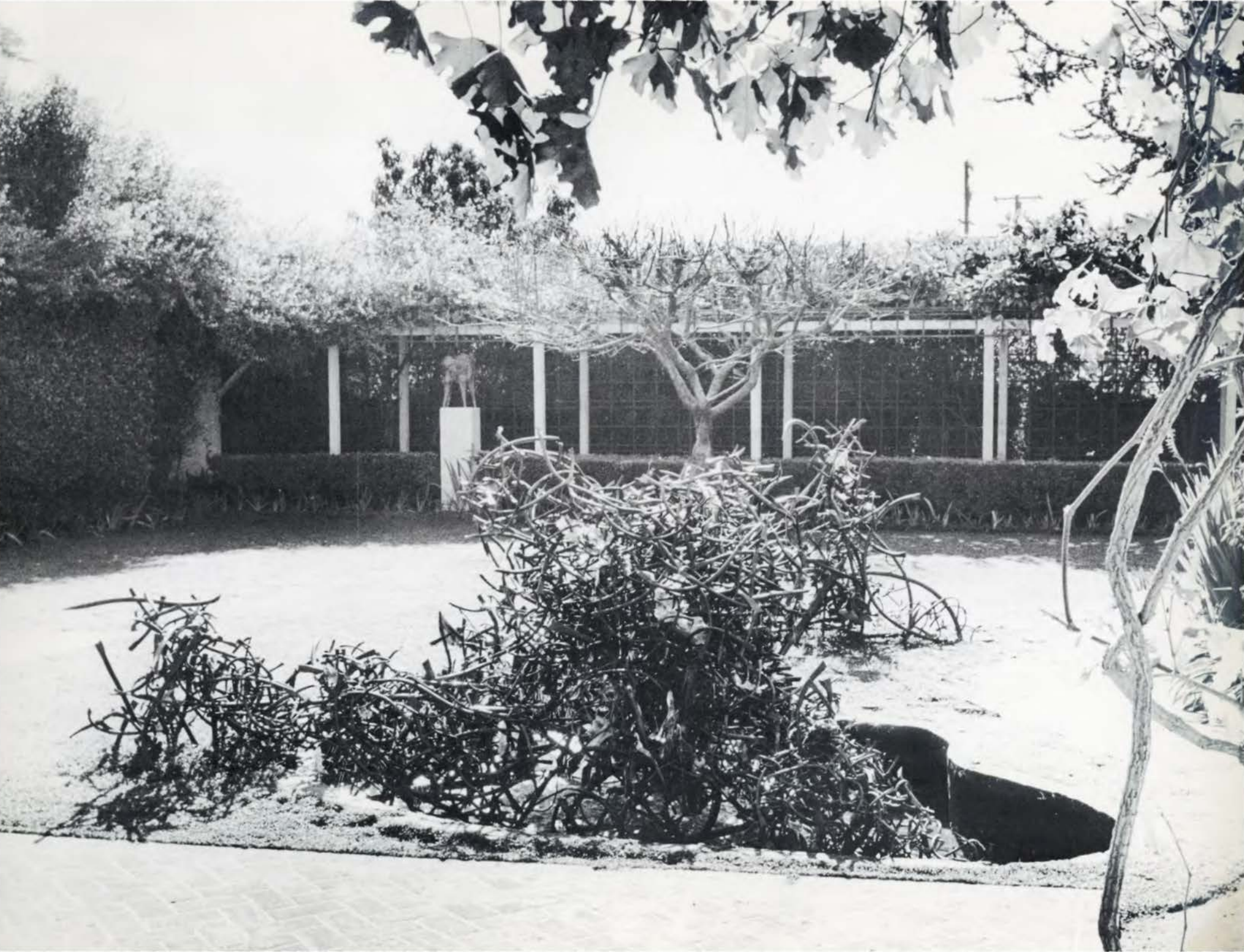
'47-166-'65

CLAIRE FALKENSTEIN



FOUNTAIN IN THE GARDEN OF MR. AND MRS. ROBERT ROBLES

OF THE ESTHER-ROBLES GALLERY

By Claire Falkenstein

Title: LINEAR FOUNTAIN #1

Year: 1963–'64

Material: Copper Tubing and Fused Glass

Dimensions: (approximate and at greatest points) 20' long, 7' high, 10' w

By use of the "Sign" and the "Ensemble", introducing kinetic motion by running water through the structure, an idea of contradiction is expressed: CONTINUITY-DISCONTINUITY.

The individual "sign" has its identity, always. However, an esthetic communication may be brought about by means of the total "ensemble". The signs and the connections between the signs allow the possibility of variation in size, shape, position and space between. From the shaping of the "sign" itself, to the arrangement of the signs in the "group", and finally, the overall disposition of the groups into the "ensemble" have resulted in an expanding structure vibrating with kinetic motion of running water.

This moment of our existence within our universe is symbolized.

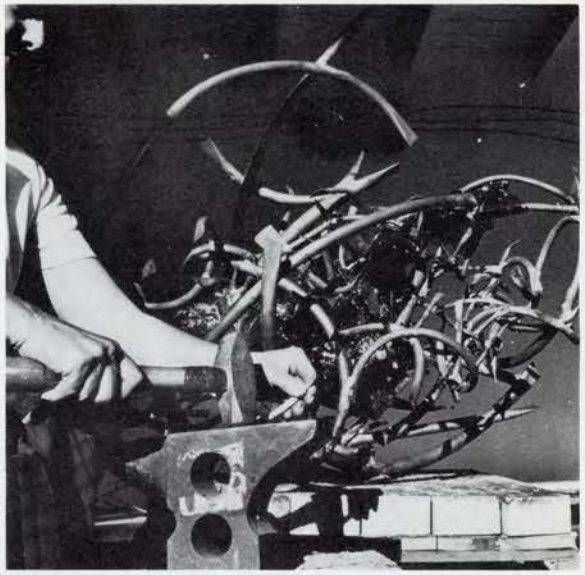
APRIL 10/64

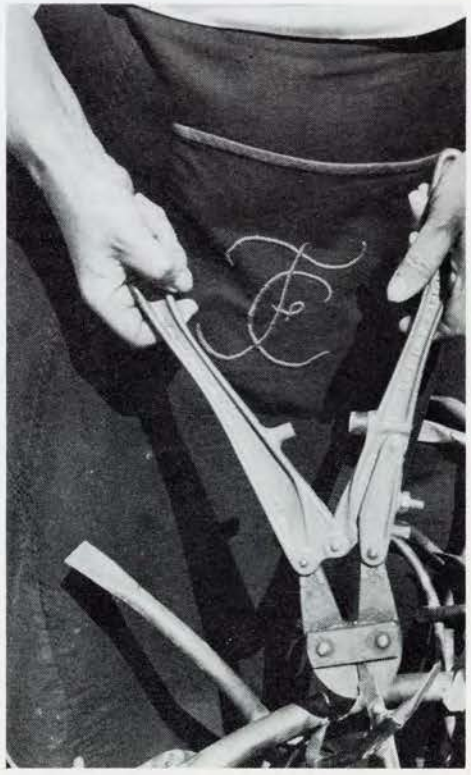
FALKENSTEIN

MARCH 1965

Esther Robles Gallery

665 North La Cienega Boulevard/Los Angeles/California 90069





CLAIRE FALKENSTEIN, during work

at Los Angeles, California

1963-1964

Photographs by Bruce Howell

THE METALLIC JOY OF CLAIRE FALKENSTEIN

by UMBERTO MORUCCHIO

How should the artist of "now" enter into the heart of his time in order to find a stable point, a certainty, to develop rather than disperse his energies?

He does not slide into a favourable current, where he finds prefabricated instruments, techniques, subjects enlightened by a coagulating and exalting ideology. He enters into the culture of his community, contrasting in his own way and counteracting any offer with the reaction of his vitality. He acts, or better, reacts with the suspicion that every relationship he accepts without having measured it in terms of organic necessity, is a threat, a corruption, a truce imposed on him, by which he is predoomed, absorbed by the mythical current of history. To bring out his feeling of fantasy, he lives in a constant state of tension to dispel prejudices among which there is that of having to fly the image down onto the matter receiving it. Having discovered that matter is not the medium of something, is not the indifferent ill-understood "trans," he is given his beginning, he identifies himself with it and with it he sparks the research of the image because it is consubstantial to him.

Claire Falkenstein's graphic expressions are an example of altered, turned over expressive relationships.

By her tools, her "morceaux choisis," she establishes above all a secret structure, on which the paper must adhere like soul and body, or more plainly, but not less vitally, skin and organs. Her plastic speech, already begun in the period 1953-1958 with the "objet-gravure," exhibited in 1958 at the "Il Segno" gallery in Rome, took form through pression and impression. Those means suggested forms and rhythms bound however, to the complex of structures which at the end, would crash down, becoming again foreign to the work.

The dimension of the bas-relif bound to the mark, invaded the whole page, supporting alone the adventure of the image, vitalizing it through the skill of the artist, who succeeded in imprisoning the light, making it come out from those pure furrows.

No trace is left of the fatique, the torment of research and yet she endured them: the fit of passion, with which Falkenstein faced this experience, has ingeniously overcome the obstacles and by making them logical, they became impulse, suggestion, freedom without end, where her creative baroque caprice acquired the spontaniety of a natural fact.

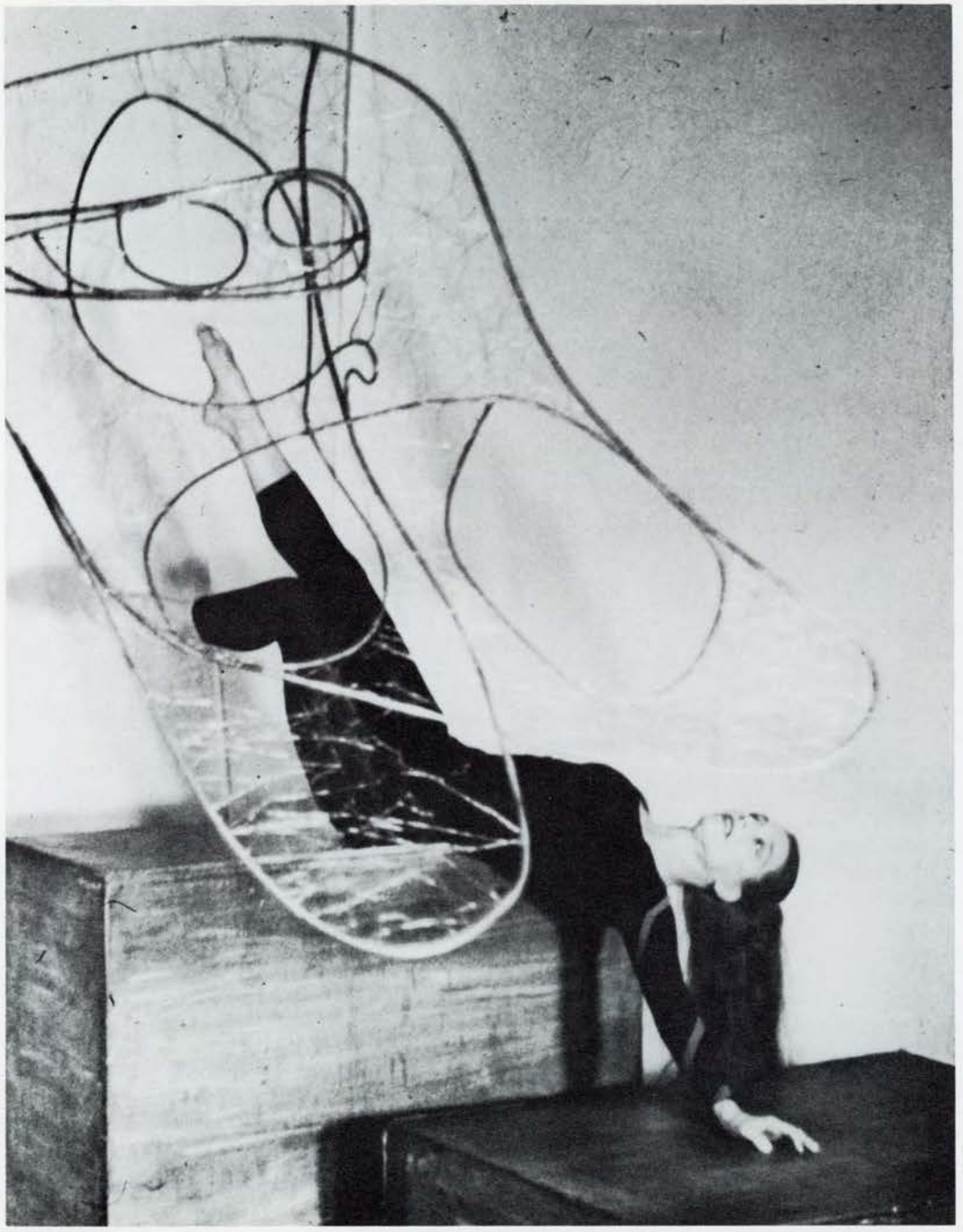
Instinct and intellect, the two components of the great sculptor are two exhuberant, agressive, eager forces. The level of her West Coast culture blended both with difficult and perfect synchronism, so that they collaborate to the construction of hymns, cries, metallic voices, which exalt the space as a complete event.

The inspirational opportunity comes to her, provocatively from any corner: whether it be the sea, the memory of a master work or the scientific demonstration of a property. She is excited by the organic manifestation of the spatial structure which subtends the phenomenon, limits it and makes it relative, expanding it beyond itself, in an exalting and destroying space-time continuity. From the opportunity, she catches the vitality of animated space, of space itself and she fixes a perceivable nucleus. She follows the succession of analogies (surfaces, marks, points) up to the exhaustion of this stimulation, which produces other opportunities and other space-time conglomerationa: her magnificent and lucid images. If we observe the skeleton of scientific knowledge peculiar to topology, for example, this represents the the intellectual link with her time which requires from science the satisfaction of a concreteness which perhaps philosophy alone cannot give, and not even a kind of art dematerialized into the boundaries of lyricism.

But she is keen enough, this strong and joyful Californian, in being able to catch the right moment to abandon the scheme, the network, in order to venture into that uncertain nothingness which can, on the contrary, be the hypothesis, the new thing in itself or, at least, permit that the synthesis (hypercritical and abstract ambition?) between the natural rational and take place within the aesthetic act: the synthesis the Romantics previously had thought of capturing there.

1940	San Francisco Museum of Art	One-Man Show
1941	San Francisco Museum of Art	One-Man Show
1942	San Francisco Museum of Art	One-Man Show
1944	Bonestell Gallery, New York City	One-Man Show
	Guggenheim Museum, New York City	Group Show
	California Palace of the Legion of Honor, San Francisco	Group Show
	Denver Art Museum, Denver, Colorado	Group Show
	Member of Architectural League of New York	Group Show
	S. Delgardo Museum, New Orleans, La.	Group Show
1946	"Abstract & Surrealist Art" Chicago Art Institute	Group Show
1947	M. H. De Young Memorial Museum, San Francisco	One-Man Show
1948	San Francisco Museum of Art, San Francisco	One-Man Show
	Walker Art Center, Minneapolis, Minn.	Group Show
	Addison Gallery of American Art, Andover, Mass.	Group Show
	Phillips Memorial Gallery, Washington, D.C.	Group Show
	Santa Barbara Museum of Art, Santa Barbara, Calif.	One-Man Show
1949	Realities Nouvelles, Paris, France	Group Show
	M. H. De Young Memorial Museum, San Francisco, Calif.	Group Show
	Whitney Museum of American Art, New York City	Group Show
	Architectural Dept., University of Calif. Berkeley	Group Show
1950	"Realities Nouvelles," Paris, France	Group Show
1951	American Embassy, Paris, France	Group Show
1952	"Werkbund" Berlin, Germany	Group Show
	Santander, Spain	Group Show
	Gallery Paul Fachetti, Paris, France	Group Show
	"Jeune Sculpture" Musee Bourdelle, Paris, France	Group Show
	"International Sculpture Show" Holland	Group Show
1953	Institute of Contemporary Arts, London, England	One-Man Show
	"Americans in Paris" Gallery Craven, Paris, France	Group Show
	"Jeune Sculpture" Musee Rodin, Paris, France	Group Show
	Museum of Modern Art Organized Show for European Travel	Group Show
	Betty Parsons Gallery, New York City, N.Y.	Group Show
1954	Gallery Spazio, Rome, Italy	Group Show
	Gallery Rive Droite, Paris, France	Group Show
1955	Gallery Stadler, Paris, France	Group Show
	Gallery Spazio, Rome, Italy	Group Show
1956	Gallery Rive Droite, Paris, France	One-Man Show
	"Sculpture D'un Temp Autre" Galerie Interieurs, Angers, France	Group Show
1957	Gallery Stadler, Paris, France	One-Man Show
	Zoe Dusanne Gallery, Seattle, Washington	One-Man Show
	Sala Gaspar, Barcelona, Spain	Group Show
	Rome – New York Art Foundation, Rome, Italy	Group Show

1958	Gallery II Segno, Rome, Italy	One-Man Show
	Notizie, Associazione Arti Figurative, Turin, Italy	One-Man Show
	San Francisco Museum of Fine Arts, San Francisco	One-Man Show
	California School of Fine Art, San Francisco	Group Show
	Architectural Models, Dept. of Architecture, University of California	Group Show
1959	Bolles Gallery, San Francisco, California	One-Man Show
	Gallery Mayer, New York City	One-Man Show
	Carnegie International, Pittsburgh, Pa.	Group Show
	"Arte Del Vitalite" Pallazzo Grassi, Venice, Italy	Group Show
	International Center of Aesthetic Research, Torino, Italy	Group Show
1960	Gallery Stadler, Paris, France	One-Man Show
	Gallery Mayer, New York City	One-Man Show
	Gallery Parnass, Wupertal, Germany	One-Man Show
	"From Space to Perception" Rome, New York Art Foundation, Italy	Group Show
	"Fourteen Americans in Paris" throughout France	Group Show
	Whitney Museum Annual Exhibition, New York City	Group Show
	"Women in American Art," World House Gallery, New York	Group Show
	American Embassy, London, England	Group Show
1961	Gallery II Canale, Venice, Italy	One-Man Show
	Albert Victoria Museum, London, England	Group Show
	Salon de Mai, Paris, France	Group Show
	Carnegie International, Pittsburgh, Pa.	Group Show
	International Sculpture Show, Musee Rodin, Paris, France	Group Show
	"Fourteen Americans in Paris," throughout France	Group Show
1962	Gallery Stadler, Paris, France	One-Man Show
	"Fourteen Americans in Paris" circulated throughout America	Group Show
	"Structure e Stile" Museum of Modern Art, Torino, Italy	Group Show
	"Artiste Objets" Musee Arts Decoratifs, Palais du LOUVRE, Paris	Group Show
	Anderson Mayer Gallery, Paris, France	Group Show
1963	ESTHER-ROBLES GALLERY, Los Angeles, Calif.	One-Man Show
	San Francisco Museum of Art, San Francisco "Gravures"	One-Man Show
	Il Traghetto Gallery, Venice, Italy	One-Man Show
	Anderson Mayer Gallery, Paris, France	Group Show
	Long Beach State College Galleries	Group Show
1964	ESTHER-ROBLES GALLERY	One-Man Show
	San Francisco Museum of Art, Collector's Show VI	Group Show
	Fine Arts Gallery - Mount St. Mary's College - Painted Sculpture-64	Group Show
	Fine Arts Patrons Pavilion Gallery	Group Show
	Laguna Beach Art Association (award)	Group Show
	Scripps College, Claremont	Group Show
	THE 1964 PITTSBURGH INTERNATIONAL, Museum of Art, Carnegie Institute. . .	Group Show
	Whitney Museum of American Art, 1964 ANNUAL EXHIBITION, American Sculpture. . .	Group Show
1965	ESTHER-ROBLES GALLERY	One-Man Show
	Martha Jackson Gallery	One-Man Show



MAY ODONNELL

1958

Decor for New York Concert

Material: Copper tubing and copper wire

"Claire Falkenstein is probably the artist who has led sculpture closest to the artistic needs of today."

ARTS AND ARCHITECTURE – June 1955, Michel Tapie

"Claire Falkenstein's work is better known in Europe than in her native America. They have recently become re-acquainted with her in the Far West where she was born . . . . .

"I have known nothing of the precise experiences in the arts that may have led Claire Falkenstein to discover that wire, bold as pipe or fine as hair, – of iron, brass, silver, copper, or plastic – would become her personal medium. She is a linear artist, even, if we may say so, a calligrapher in depth. Her art is a kind of three dimensional and cursive handwriting, not unrelated to Art Nouveau as seen in the marvelous wrought iron balconies of Gaudi's Barcelona apartments.

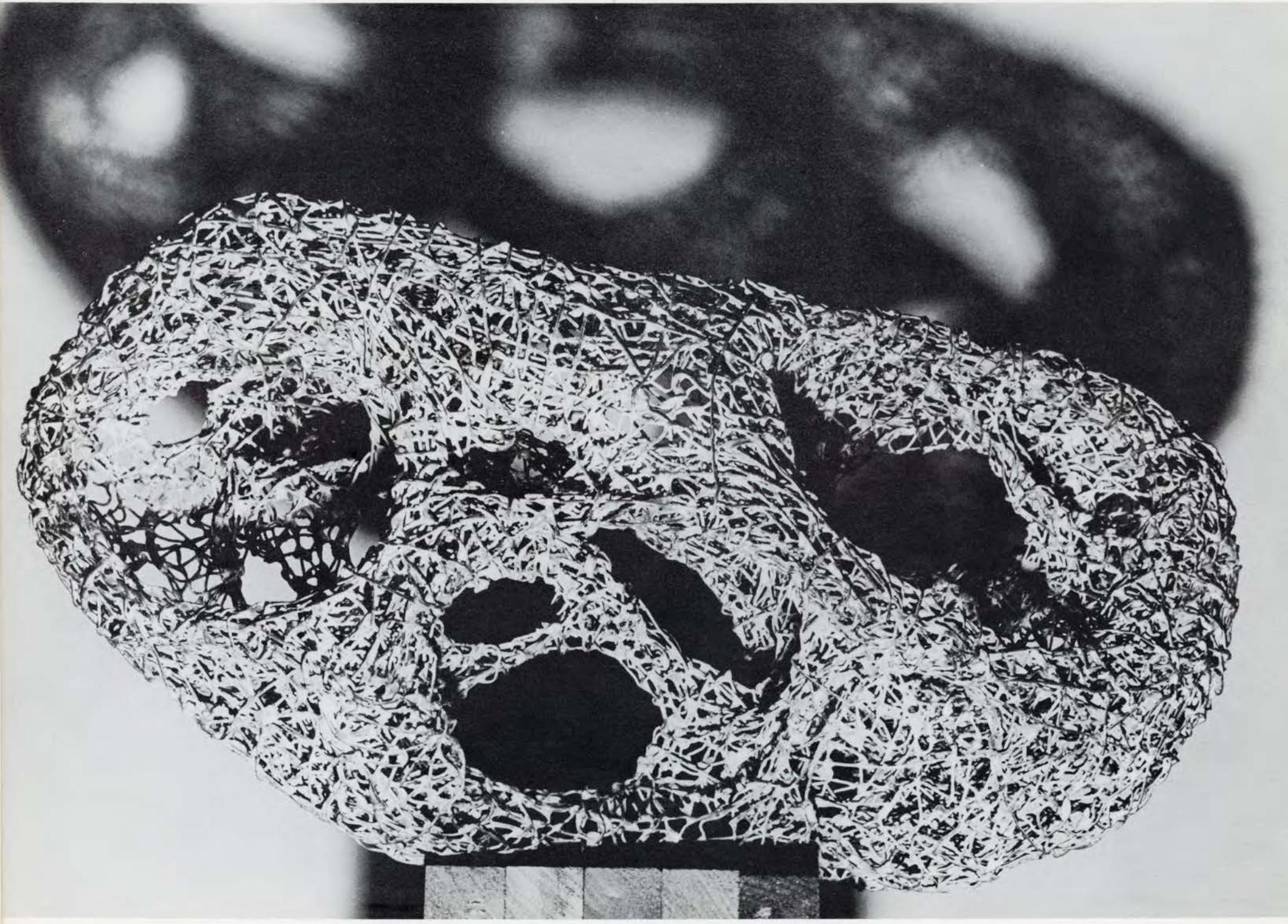
"But the inspiration could equally well have come from Nature, as all may see who follow the intricate movements of her tangled forms. They are as alive and dynamic as any bramble bush or tumbleweed, as compound as any beautifully woven nest or twisted forest vine. Besides for all her love of the flux and flow of matter, its restless swing and change, Claire Falkenstein is in firm control. The rhythmic dance of life she presents is an orderly one, directed by a masterful choreographer and faithful craftsman."

Gordon Bailey Washburn

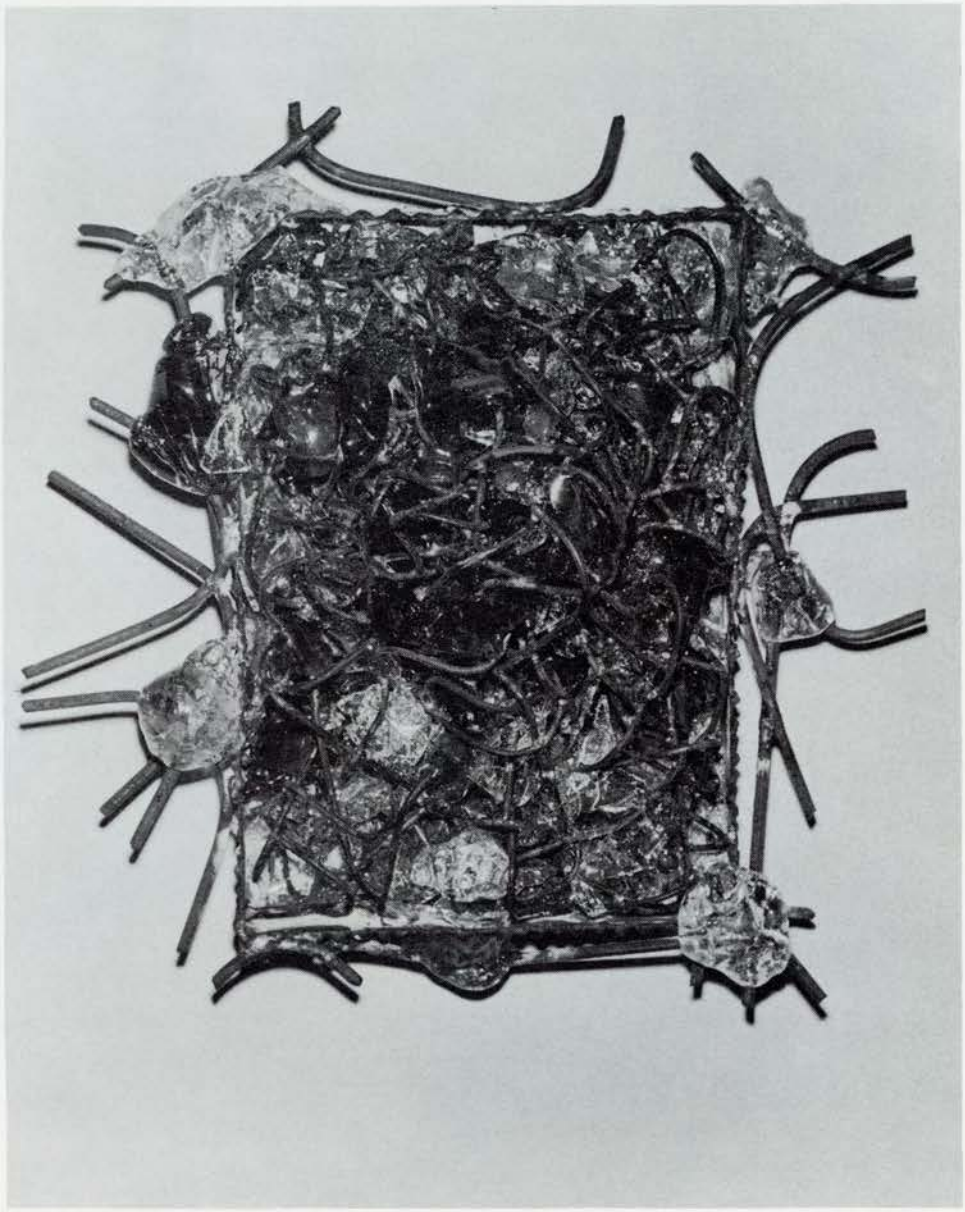
(from catalogue of Claire Falkenstein's ONE-MAN exhibition in New York City at the Gallery Mayer, 1959)

In a dance performance by May Odonnell, 1958, New York City; Claire Falkenstein was the first to use copper tubing and wire to project a line from the stage to the audience. She selected copper to express continuity rather than iron. The recent sulptural portrait of Bosidar von Serda, 1965, is a direct progression from a similar structural image of Michel Tapie of 1955 which is a continuity of her technique and direction and remains a likeness.

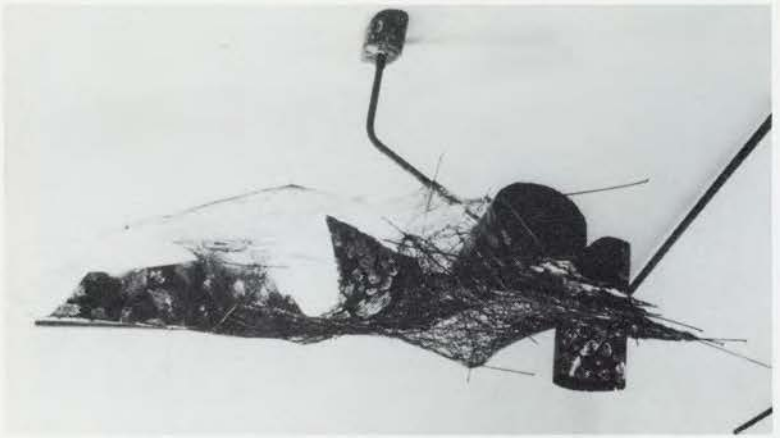
Betje Howell 1965



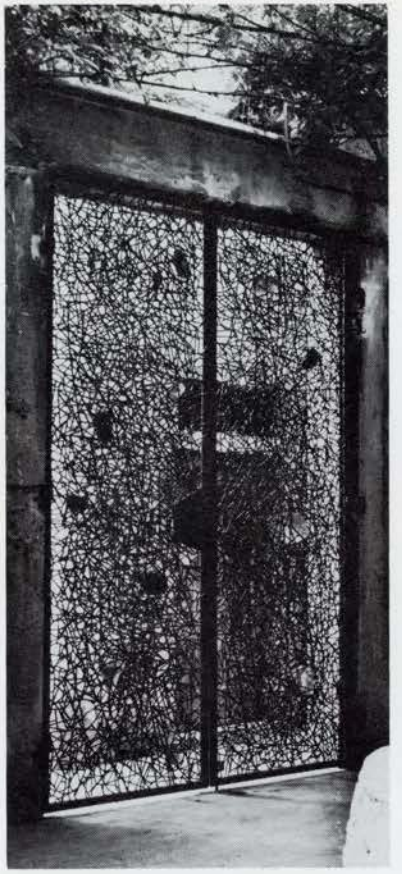
SUN #26



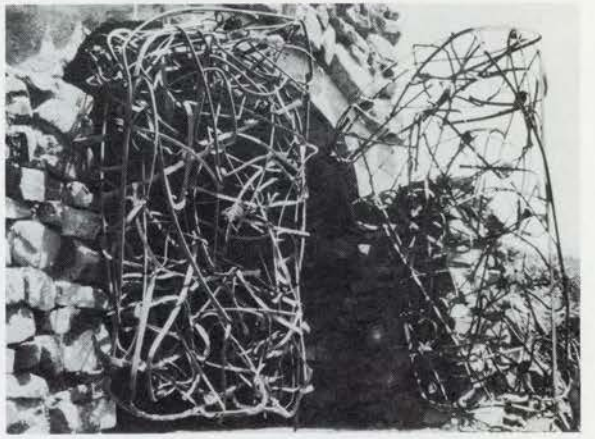
GLASS PAINTING #2



LIGHT FIXTURE, Gallerie Stadler, Paris 1955

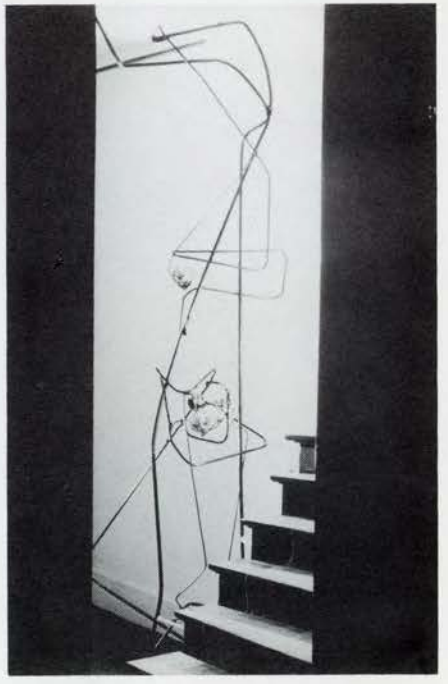


GATES for Peggy Guggenheim in Venice
1962, iron and Venetian glass, 12'H.

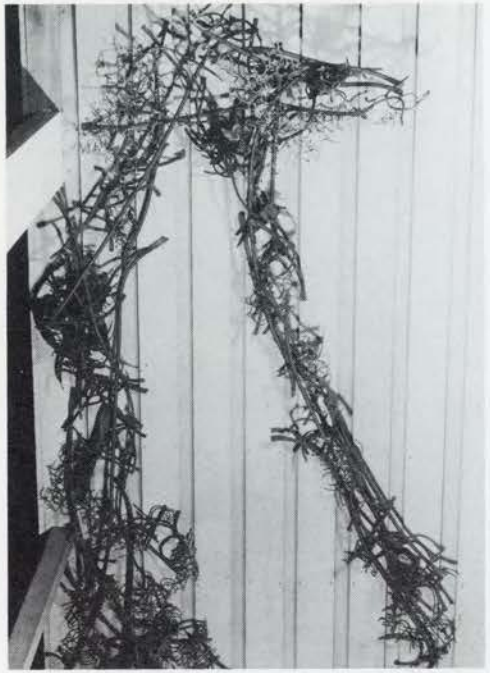


GATES for Princess Pignatelli, Rome;
Architect Luigi Moretti 1957, Iron and glass--10'H. 16'W

STAIR SCULPTURE for Galleria Spazio, Rome 1954
Architect Luigi Moretti , iron and fused glass--12'H

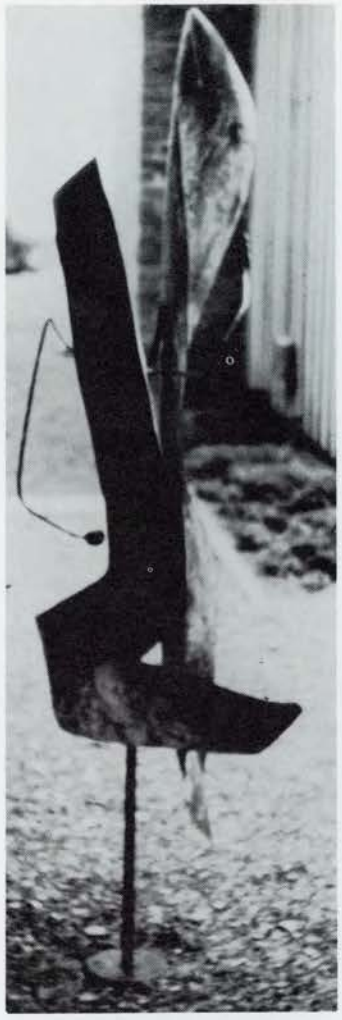


SCULPTURE, Iron and glass, 12' H.
Commissioned for Gallerie Stadler, Paris 1955



SCULPTURE
1960, copper and fused glass, Approximately 9'H. 5'W.
Commissioned by Dallas Conklin, Long Beach, California

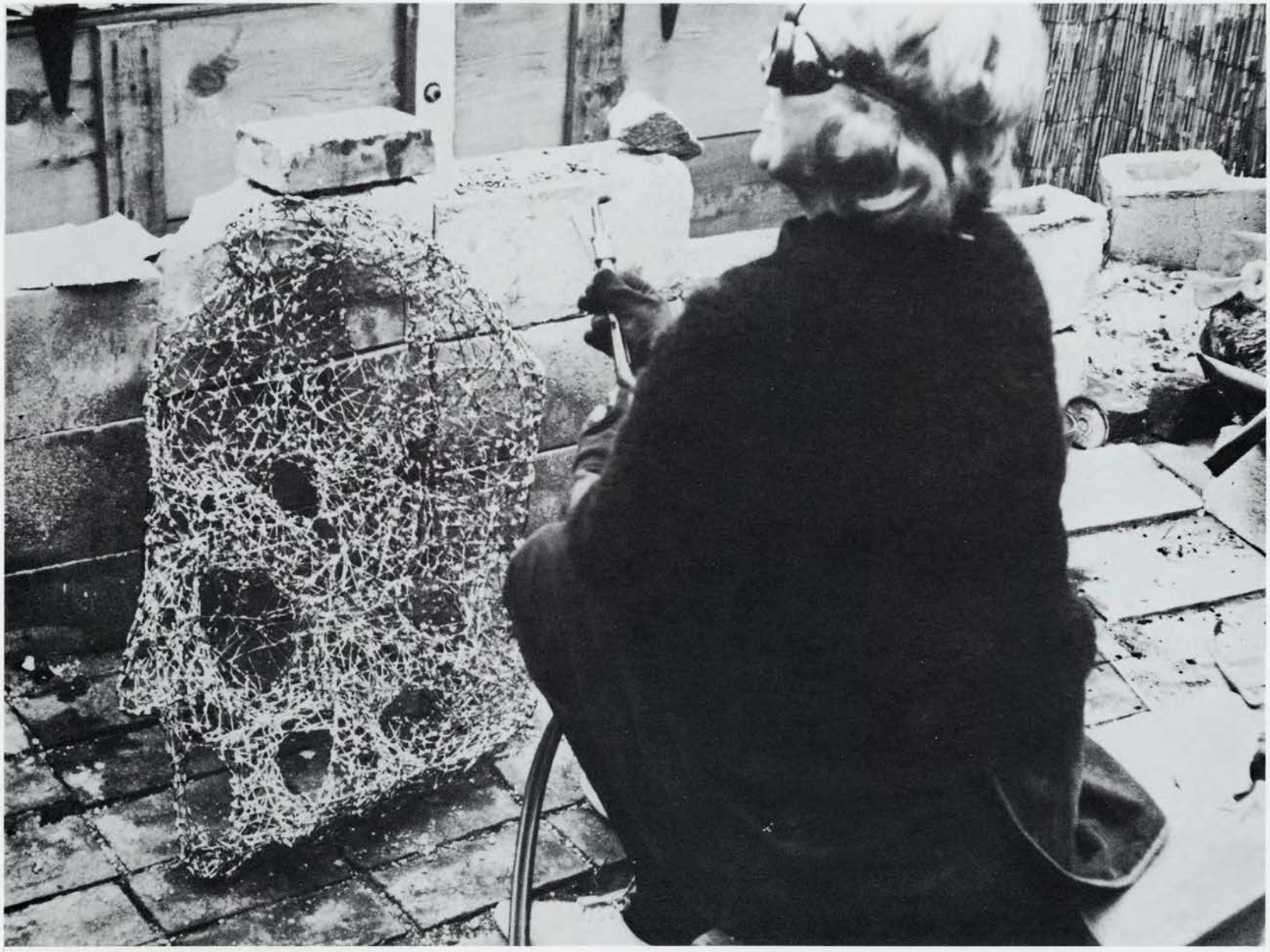
SCULPTURED WATER (Detail)



GARDEN SCULPTURE
Copper and bronze 6' H.
for John Carl Warneke,
San Francisco 1948,

SUSPENDED FOUNTAIN
1962, brazed copper and Venetian glass, 6'H.
Commissioned by Dr. and Mrs. Robert Buffum, Long Beach, California

(DETAIL) Robles's fountain



"IN WORK"

ELEMENT

DETAIL

POINT AS A SET #14
Exhibited at: WHITNEY MUSEUM OF AMERICAN ART
1964 ANNUAL EXHIBITION
OF CONTEMPORARY AMERICAN SCULPTURE

CATALOGUE

1.	Wall Painting of the Moving Parts	Metallic paint on canvas	8'	1963
2.	Cylinder Paintings in Motion	Metallic paint on composition board	74" H	1964
3.	Point as a Set #15	Brazed Copper with Venetian glass	36" D	1965
4.	Sun #26	Brazed Iron	12" H	1964
5.	Chariot #11	Brazed Iron	6' H	1965
6.	Expanding screen	Brazed Iron	20" x 40"	1964
7.	Glass Painting #1	Brazed Iron and Fused Venetian glass	18" x 18"	1964
8.	Glass Painting #11	Brazed Iron and Fused Venetian glass	18" x 16"	1965
9.	Portrait of Bosidar von Serda	Brazed Iron and Fused Venetian glass		1965
10.	Element #1	Brazed Copper with Fused Venetian glass		1965
11.	Element #2	Brazed Copper with Fused Venetian glass		1965
12.	Element #3	Brazed Copper with Fused Venetian glass		1965
13.	Element #4	Brazed Copper with Fused Venetian glass		1965
14.	Element #5	Brazed Copper with Fused Venetian glass		1965
15.	Element #6	Brazed Copper with Fused Venetian glass		1965
16.	Element #7	Brazed Copper with Fused Venetian glass		1965
17.	Element #8	Brazed Copper with Fused Venetian glass		1965
18.	Element #9	Brazed Copper with Fused Venetian glass		1965
19.	Element #10	Brazed Copper with Fused Venetian glass		1965
20.	Element #11	Brazed Copper with Fused Venetian glass		1965
21.	Element #12	Brazed Copper with Fused Venetian glass		1965
22.	Element #13	Brazed Copper with Fused Venetian glass		1965
23.	Element #14	Brazed Copper with Fused Venetian glass		1965

Biography on . . . . . CLAIRE FALKENSTEIN

Born: Coos Bay, Oregon
Study: University of California at Berkeley, California
Teaching: California School of Fine Arts, San Francisco, California; and Mills College, Oakland, California

From 1939, sculpture by Claire Falkenstein lies at the source of the adventure of today's art. In San Francisco, she taught sculpture at the California School of Fine Arts, at the same time that Clifford Still was teaching painting there. Her complex rhythms and structures were unfolding as she experienced each day the development of West Coast art, the major contribution made by the United States to modern art and its most creative expression. Through the years, her work has expanded with a comprehension of new frontiers and meanings in terms of today.

Since 1950, she has worked mainly in Europe doing important architectural commissions and personal and group exhibitions in France, Italy, Germany, Spain, and England. In Rome, 1957, she conceived and executed imposing GATES, opening to the beach on the Tyrrhenian sea for Princess Pignatelli's Villa, Santa Marinella, Italy. Architect: Luigi Moretti. Her most recent commission in Europe was the widely publicised gates for Peggy Guggenheim in Venice for the garden entrance to her museum, the Pallazzo Venier dei Leoni on the Grand Canal. Recent commissions in Southern California include: Entrance Wall Sculpture for Miss Dallas Conklin, Long Beach; Hanging Fountain for Dr. and Mrs. Robert Buffum, Long Beach; Garden Fountain for Mr. and Mrs. Robert H. Robles, Brentwood; Major Fountain commission for the California Federal Savings and Loan Building on Wilshire Boulevard and Hauser by the architectural firm of Charles Luckman and Associates. (1965)

Among her U.S.A. collectors are: William Alexander, Ellen Bransten, Alfred Barr, Dr. and Mrs. Richard Brown, Dr. and Mrs. Robert Buffum, Mr. Rudolph Baumfeld, Mr. John Bolles, Miss Dallas Conklin, Olive Cowell, Dr. and Mrs. Eric Durand, Peggy Dwight, Dr. and Mrs. A. L. Desser, Mr. and Mrs. Garrett Eckbo, Peggy Guggenheim, Dr. and Mrs. F. W. Hillis, Mrs. Martha Jackson, Katherine Kuh, Bart Lytton, Mr. and Mrs. Orme Lewis, Mr. and Mrs. Murray Lerner, Mr. and Mrs. Philip Meltzer, Francis McCann, Alfonso Ossorio, Mr. and Mrs. Donald Olsen, Mr. and Mrs. Robert H. Robles, Mr. and Mrs. Sydney Rand, Jeanne Reynal, Hoyt Shiras, Nell Sinton, Mr. and Mrs. Allan Temko, Mrs. Morley P. Thompsen, Mark Tobey, John Carl Warneke, Mr. and Mrs. Fred Wiseman, Dr. and Mrs. Franticek Wolf.

Among Public Collections: Addison Gallery, Andover, Massachusetts; Baltimore Museum of Art: Boston Museum of Art; Solomon Guggenheim Foundation, New York; Los Angeles County Museum of Art; Mills College Art Galleries; Museum of Modern Art, New York; San Francisco Museum of Art.

Among her European collectors: Carlo Frua De Angeli, Milan; Franco Assetto, Turino; Dr. and Mrs. Jean Francis Choay; Daniel Cordier, Paris; Anthony Denny; Philippe Dotremont; Madeleine Everaert; Peggy Guggenheim Museum, Venice; International Center for Aesthetic research, Milan; Luigi Moretti, Rome; Galleria d'Arte Moderna, Venice; Princess Pignatelli, Santa Marinella; Serena Perfetti, Milan; Baronne Alix de Rothschild; Galerie Stadler, Paris; Michel Tapie; Sufu Teshigahara.

CHARIOT #1, Exhibited at THE 1964 PITTSBURGH INTERNATIONAL, exhibition of contemporary painting and sculpture, October 30 through January 10, 1965; Museum of Art, Carnegie Institute.

CLAIRE FALKENSTEIN

"Claire Falkenstein penetrates into nature but in her own way: the form is structured in the 'idea' of nature but created by her artistic personality. Confronted by her sculpture we are immersed in the notion of growth and continuity not limited by optical illusions. Rather, it is an expansion beyond, limited only by the creative imagination. So, in the sculpture of Falkenstein, we do not see bush, tree or waterfall, as such, rather a parallel of nature. In 1963, as a logical extension of her philosophy, she added the new dimension of water incorporated in the structure. LINEAR FOUNTAIN was completed in 1964. This is the first major contribution to fountains since Versailles, and was commissioned by Mr. and Mrs. Robert Robles for their home in Brentwood. They are the owners of the Esther-Robles Gallery at Los Angeles and are the West Coast Representative for Claire Falkenstein."

Esther Robles, 1965

(She is representated in New York by the Martha Jackson Gallery and in Paris by Gallerie Stadler.)

ESTHER ROBLES GALLERY

665 NORTH LA CIENEGA BOULEVARD
LOS ANGELES 69, CALIFORNIA

hours TUESDAY THROUGH FRIDAY 12-5 / SATURDAY 2-5 / MONDAY 2-5, 8-10

phone OLYMPIA 2-1265

Esther Robles 1965
Lithographed by Wilcox & Company, Los Angeles.